

ALFRED
CD
EDITION



SCHUBERT

ALLEGRO IN A MINOR
“Lebensstürme”

OPUS 144; D. 947
FOR ONE PIANO, FOUR HANDS

EDITED BY MAURICE HINSON AND ALLISON NELSON



AN ALFRED MASTERWORK EDITION



Alfred Music Publishing Co., Inc.
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com

Copyright © 2012 by Alfred Music Publishing Co., Inc.
All rights reserved. Printed in USA.

No part of this book shall be reproduced, arranged, adapted, recorded, publicly performed, stored in a retrieval system, or transmitted by any means without written permission from the publisher. In order to comply with copyright laws, please apply for such written permission and/or license by contacting the publisher at alfred.com/permissions.

ISBN-10: 0-7390-9325-8
ISBN-13: 978-0-7390-9325-2

FRANZ SCHUBERT

ALLEGRO IN A MINOR (“LEBENSSTÜRME”), OP. 144; D. 947 (FOR ONE PIANO, FOUR HANDS)

Edited by Maurice Hinson and Allison Nelson

Foreword

This large passionate work was composed in 1828, the year of Franz Schubert’s death. It is written in sonata-allegro form and might have been intended as the first movement of a sonata. It was first published by composer and publisher Anton Diabelli (1781–1858) in 1840 with the title *Lebensstürme: Characteristisches Allegro* (Life’s Storms: Characteristic Allegro). The title was probably an editorial addition to make the work more marketable.

ABOUT THE MUSIC

The *Allegro in A Minor* makes extensive use of chromaticism, Neapolitan sixth chords, and contrasts of moods. The notation includes complex rhythms, including quarter-note triplets and two-against-three rhythms. The dynamics are also greatly expressive, extending from *ppp* to *ff*. The calm and serene moods should be played with tenderness and intimacy; the forte sections should be played with excitement.

Schubert was a master of melodic imitation, and this work demonstrates how he could repeat passages yet create variety. Phrases are repeated over and over. They are often played first by one hand in the Primo part, then by the other hand; they are then imitated in the Secondo part. Generally, the Primo and Secondo parts are equally divided so both parts are of the same approximate difficulty.

Form: Sonata-allegro.

Deviating from composing a traditional sonata-allegro form, Schubert replaces the usual two contrasting themes of the exposition with first and second theme groups, each group containing its own two themes.

Exposition:

First theme group:

Theme 1 = 1–11 (Introduction)

Theme 2 = 12–88

Second theme group:

Theme 1 = 89–182

Theme 2 = 183–259

Development:

259–346 (develops the first theme group)

Recapitulation:

347–576 (repeats the first and second theme groups)

Coda: 577–623

The opening chords (measures 1–10) are used six times throughout the work, announcing in each case the beginning of a new section. At the opening of the development, the chords are in F minor instead of A minor. In measure 390, the Secondo entrance is delayed by a half measure. These harmonic and rhythmic subtleties create a captivating listening experience.

Allegro in A Minor

(“Lebensstürme”)

SECONDO

Franz Schubert (1797–1828)

Op. 144; D. 947

Allegro ma non troppo (♩ = 112)

7 *f* *fz* *fz* *fz* *p*

13 *simile*

18

23

Allegro in A Minor

(“Lebensstürme”)

PRIMO

Franz Schubert (1797–1828)

Op. 144; D. 947

Allegro ma non troppo (♩ = 112)

The first system of the musical score consists of five systems of staves. The first system (measures 1-6) features a piano introduction with a forte (*f*) dynamic and a *delta va* (octave) marking. Fingerings are indicated by numbers 1-5 above and below notes. The second system (measures 7-12) includes a piano (*p*) dynamic marking and a *delta va* marking. The third system (measures 13-17) continues the melodic and harmonic development. The fourth system (measures 18-22) features a key signature change to A major (two sharps) and includes a forte (*f*) dynamic marking. The fifth system (measures 23-26) concludes the first system with a piano (*p*) dynamic marking.